



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

is covered with a remarkably good example of Brussels tapestry of that period,—the *Triumph of Peace*. The two smaller tapestries, after Teniers and Albani, are probably Gobelins. The pair of large tapestries on the east and west walls, lent by Dr. Henry F. Sears, are Brussels of the sixteenth century, and represent returning victors. Under the windows are two cases of French, Italian, and Flemish lace. In the case along the west wall is shown European porcelain, including Sèvres, Meissen, Vienna, Höchst, Zurich, Fürstenburg, Doccia, Capo di Monte, Venetian, and other makes. In the opposite wall cases are Delft, Rouen, Marseilles, and Moustiers pottery, Flemish stoneware, Mexican pottery, English lustre, Staffordshire, Whieldon, etc. The large centre case contains English porcelain, of which the most important figure piece is the *Music Lesson* modelled by Roubillac at the Chelsea works. The Chippendale bookcase and cabinet, which are lent by Mrs. Bayard Thayer, contain examples from the collection of Wedgwood and pieces of European silver and enamel of various dates. Two other cases are filled with English and American silver of the seventeenth and eighteenth centuries, given or deposited by the West Church, the Brattle Street Church, the New South Church Society, the Hollis Street Church, the First Church of Lynn, the First Parish Unitarian, Watertown, the First Baptist Church, Boston, and private individuals.

The Eighteenth Century Vestibule is arranged with European metalwork. Across the hall is the Library Corridor in which are exhibited manuscripts, illuminations, and book bindings. The wall is hung with examples of embossed and painted Spanish, Dutch, and Italian leather.

On the ground floor, at the right of the Japanese Garden, is the Bremgarten Room, a Swiss interior of the sixteenth century. Beyond this is the Lawrence Room, now devoted to the Buffum Collection of Amber, bequeathed to the Museum in 1901 by William Arnold Buffum.

The nearer Orient Room, the Tapestry Gallery, and the ground floor rooms, occupied by the collections of Western Art, are promised eventually to the Chinese and Japanese Department; the rooms named from centuries to the Library. In their stead the plan of the completed building (given on page 64) offers a Western Art wing running northward from the present power-house along the future western garden court. From the present chimney southward a projection of this wing will house the offices of administration, now also sharing the ground floor rooms of the Japanese wing.

In the present Nearer Orient Room the Museum for the first time makes a separate exhibit of its examples of Mohammedan art. Should a large collection develop from this nucleus, it might be installed to advantage in the northern end of the future Western Art wing, with an independent approach through the central corridor of the future picture galleries.

Department of Chinese and Japanese Art

THE art of a country reflects its civilization and ideals; placed amid foreign and uncongenial surroundings, it loses much of its significance. The Department of Chinese and Japanese Art has endeavored in its section of the present building to provide for its exhibits, so far as the conditions of a public museum and the limited resources at its command have allowed, a background and atmosphere suggestive of that which might originally have been theirs. It has in no way attempted to reproduce Chinese or Japanese interior architecture.

In carrying out this idea, the Department has confined itself largely to that use of natural wood and plaster in purely structural relationship which has ever appealed to the finer sensibilities of the Japanese, especially since the spread of Zenism* during the Ashikaga period (1400–1600 A. D.).

By the use of "shoji" or sliding screens of paper before the windows, the soft diffused light of a Japanese interior is attained, while special distinction is lent to certain objects by their exhibition in the "tokonoma" or raised recess of honor at one side of the room.

The columns and brackets of the central gallery follow in general style those used during the Nara period (eighth century A.D.) when Japanese temple architecture reached its noblest development.† The garden is treated in the semi-formal style of a temple fore-court.

In the installation of exhibits it is proposed to follow chronological sequence as far as possible, beginning the circuit with the parent art of China, and thence proceeding to Japan. Owing to the limited space at its disposal, the Department can exhibit only a very small proportion of its possessions at one time, but, as it is expected that exhibits will frequently be changed, all of importance will be seen at one time or another, while students desirous of prosecuting special lines of research may always obtain facilities therefor by applying at the Print Library adjoining the central gallery.

As he approaches the Japanese wing along the corridor leading from the central rotunda, the visitor will perceive before him a large Japanese carved wooden figure of Amida Dai Butsu, dating from the latter part of the Fujiwara Period (900–1190 A. D.). The Porcelain Corridor, at the entrance to which this carving is placed, is otherwise given up to the exhibition of Chinese and Korean ceramic art chronologically arranged. The first fourteen hundred years of the art are covered by the Macomber Collection of Chinese Pottery, supplemented by Museum pieces; the last five hundred

* *Zenism*. The Zen sect of Buddhists, discarding images and ritual, seek salvation through meditation. In art they eliminate all unessentials, and attempt, however humble the subject or the material used, to show through perfection of form and execution the vital spirit of beauty pervading an harmonious universe.

† To those interested in the subject we would highly recommend "Impressions of Japanese Architecture and the Allied Arts," by R. A. Cram: Baker & Taylor, New York.



Sixteenth Century Room

are illustrated by porcelain, in which the art reached its most brilliant expression.

From the Porcelain Corridor one enters the ante-room of the Chinese section. On the main wall are shown Tibetan Buddhist paintings, and beneath them a Chinese makimono. Here also are shown a stone bas-relief of Kwannon, dating from the early part of the seventh century A. D., and an extraordinarily beautiful marble torso of the same period. In the adjoining room are further examples of stone carving, ranging from 564-754 A. D. (for most part dated mortuary tablets), while in the tokonoma, behind the exhibition of ancient bronze ceremonial vessels, are hung early Buddhist paintings.

In the second Chinese Room are shown further examples of early bronze work, including a part of the Museum collection of bronze mirrors, and carved jade from the Ames Collection. The walls will be generally devoted to the exhibition of the poetic and lay schools of painting.

In the next room most of the space is devoted to the smaller examples of Japanese Buddhist sculpture. In the tokonoma hangs one of the chief treasures of the Fenellosa-Weld Collection, the Hokei Mandara, a Japanese painting of the Nara Period (700-800 A. D.). The importance of this painting can hardly be overestimated, for even in Japan very few examples from this remote period of Japanese pictorial art exist.

In the Buddhist Room, which is next in the series, examples of larger Japanese Buddhist sculpture are shown in a setting suggestive of the early temple architecture of Japan. The figures are of different periods and represent various deities of the Buddhist Pantheon. The central figure—from the Ross Collection—is of Shaka and dates from the Konin Period (ninth century A. D.), while the other figures range in date from that period to the fifteenth century. They form interesting subjects for the student of idealistic expression in religious art.

The cases in the next room contain lacquers from the Bigelow and the Weld Collections. In the tokonoma are suits of armor and three swords of special excellence. The ink paintings hanging above the latter are fine examples of the restraint wrought in Japanese art by the teachings of the Zen sect of Buddhism during the fifteenth and sixteenth centuries.

The dais and the tokonoma of the next room will generally be devoted to showing screens and kakemono of the Momoyama and early Tokugawa Periods. In the case under the window is shown one of the greatest treasures of the Bigelow Collection, the Heiji Monogatari (generally known as the Keion Roll). It is one of three paintings of the early thirteenth century (the other two are in Japan), and depicts the burning of the Sanjo Palace, an episode of the twelfth century wars. It is not only an historical document of great value, but, above all, a painting of extraordinary strength and beauty.

In the next room are shown the great wave-screen by Korin and a number of paintings by

masters of the Ukiyoe School. In the cases are tsuba (sword-guards) which show the skill of the Japanese metal worker at its best. The exhibition of tsuba is enriched from the Ross, Bigelow, and Weld Collections.

All the rooms of the Oriental wing are grouped about the Japanese Court. Here the arrangement allows a variety of things to be shown: ramma, fusuma, stone lanterns, figures of the gods, screens, and fine examples of Japanese and Chinese Buddhist painting. Some of these are shown in the gallery—from which may be entered the Exhibition Store and Print Library of the Department where additional objects are on exhibition—and some in the Court itself. On the walls about the staircase are carved beam-ends, wood-carvings, and an exceedingly interesting fragment of Chinese tapestry of the thirteenth century A. D.

The Morse Collection of Japanese Pottery occupies the gallery at the left of the main entrance of the building. It is placed here apart from the remainder of the Oriental collections to maintain its installation as a unit.

The Department looks forward to a time when, through the generosity of the public, the present building may be extended and further rooms released to it for exhibition purposes.

The Library

IN the conspicuous position now assigned it, the Library, dignified, in virtue of the generosity of Mrs. H. N. Slater, by the title of "William Morris Hunt Memorial Library," is able to make, both to the regular student and the casual inquirer, an appeal impossible in its obscure location at the old Museum. Over the main entrance, on what will be one of the important thoroughfares of the Museum, it invites acquaintance, and the Reading Room, excellently lighted with three long windows, its upper walls hung with tapestries, should prove attractive for study. The bookcases in this room are in two sections, the lower arranged to hold all the Library's folios on roller shelves, the upper to hold the most consulted smaller books. The remaining volumes, except the works of reference in the Librarian's office, are arranged in a stack which can be reached from the office by a circular stair or an electric elevator. When the additional wings of the Museum are built, three of the rooms now occupied by the Collections of Western Art will be transferred to the Library, giving it ideal stack and working space on the same floor as the Reading Room.

Next the Reading Room on the east, the Photograph Collection has a room twice the size of its former quarters, excellently lighted, with more convenient arrangements, and an opportunity of expansion. The collection includes over 30,000 photographs representing the sculpture, painting, and architecture of Europe, the Nearer Orient, and Japan. Italian painting is the largest section, and